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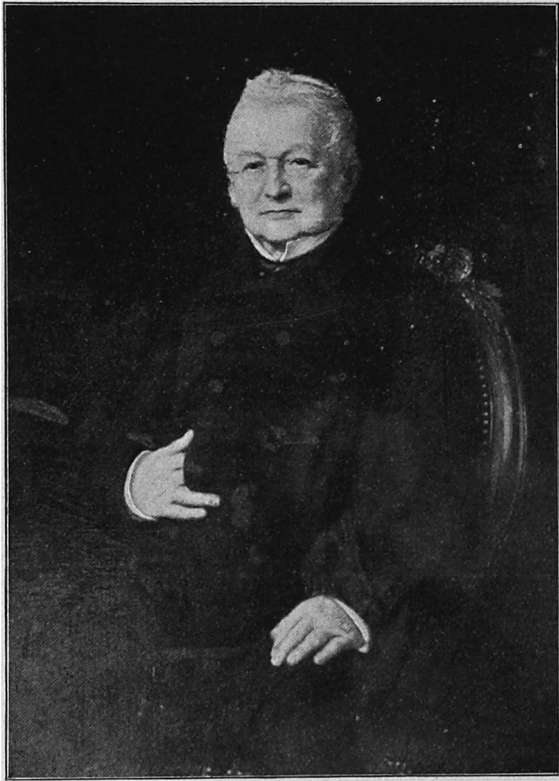
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Art Literature.

*REMINISCENCES OF A PORTRAIT PAINTER.

BY GEORGE P. A. HEALY.

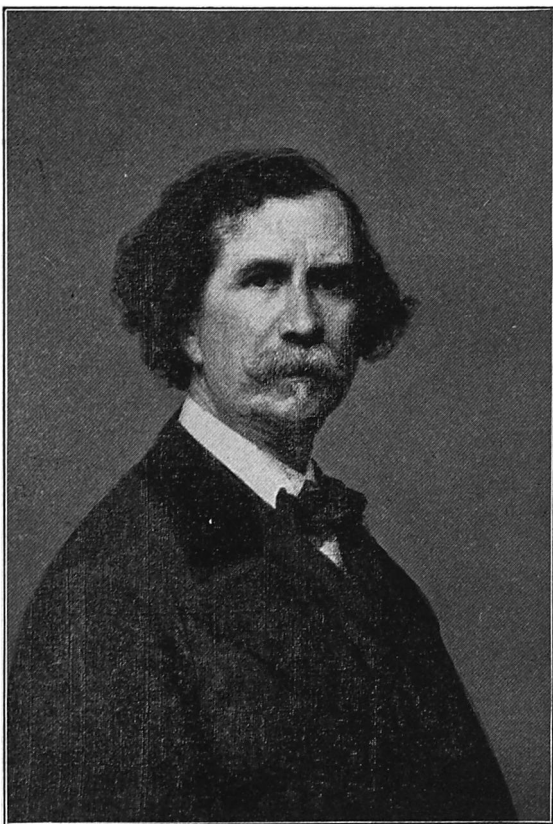


PORTRAIT OF THIERS, BY G. P. A. HEALY.

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Mr. Healy's book is divided into two unequal parts entitled respectively *A Sketch of My Life* and *My Friends and Sitters*. The first part, occupying about one-third of the volume, is a sketchy, unassum-

*Reminiscences of a Portrait Painter, by George P. A. Healy, Chicago: A. C. McClurg & Co.



PORTRAIT OF GEORGE P. A. HEALY, BY HIMSELF.

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ing narrative of the long and varied career which embraced two continents.

Mr. Healy was the eldest of five children, born in Boston, July 15, 1813. His grandfather was an Irishman, ruined by the rebellion of 1798, his father a sea captain trained in the service of the East India Company's navy, and his mother an American girl of a frail delicate type and considerable beauty.

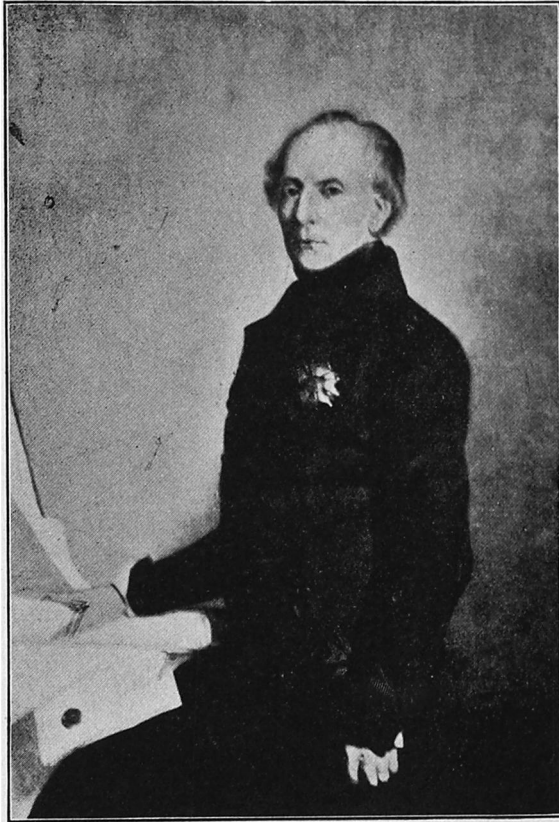
At the age of sixteen the young Irish-American determined to be a painter, and thenceforth nothing could alter his resolve. His first production was copy of a print from Guido

Reni's "Ecc Homo," which he sold to a country priest for ten dollars. Years after, in the zenith of his fame, Mr. Healy, upon one of his visits to Washington, was greeted by this same priest who informed the painter that his first work still hung in the little country church, where apparently it had brought him rich blessings.

In 1831, encouraged by Mr. Sully, a prominent portrait painter of the period, Healy ventured to open a studio in Boston. The young artist was then eighteen, and the happy possessor of an easel, brushes and canvases. All he needed was a sitter. None came, however, for some time and he was obliged to paint a portrait of his landlord's son to pay his rent. But Fortune soon began to smile, and influential friends secured the best people of fashionable Boston as sitters to the rising

artist, who in less than three years was able to provide adequately for the support of his mother and younger brothers and sisters, and himself depart for Paris, to pursue his studies in the atelier of Baron Gros.

There was nothing unique or remarkable about Mr. Healy's student life in Paris. Like nearly all students, he lived cheaply, marvelously cheaply, worked hard, and enjoyed himself immensely. The



PORTRAIT OF GUIZOT, BY G. P. A. HEALY.

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Original in the Corcoran Gallery, Washington.

monotony was broken by trips into the country and visits to England and to Switzerland. It was in the former country that he met his fate in the shape of Miss Louisa Phipps, who after a brief engagement became his wife (1839) and the young couple returned to Paris to begin life on a capital of one hundred dollars. As Mr. Healy nicely

expresses it, they were too poor to think of anything but their happiness, and it never struck them that they were not the most blessed mortals under the sun. The contrast of the two tiny rooms which constituted their establishment and Mrs. Healy's white satin gown which she wore to dinner at the American minister's was symbolical of their life for many years.



PORTRAIT OF POPE PIUS IX, BY G. P. A. HEALY.

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Original in the Convent of the Sacred Heart, Albany, N. Y.

At the same time the fortunes of the portrait painter were constantly improving. General Lewis Cass, the American minister, a man of large personal fortune, proved a generous friend and patron and influenced many others, not excepting the king himself. In fact Mr. Healy's faculty for making friends and securing the favor of contem-

poraries must certainly have proved as large an element in his success as his artistic talent. It was in Paris, at the Exposition, 1855, that he



PORTRAIT OF LISZT, BY G. P. A. HEALY.

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Original owned by Miss Longfellow, Cambridge, Mass.

met William B. Ogden, who persuaded him to visit, and finally to make his home in Chicago.

Mr. Healy's recollections of the city at this period are interesting. He especially admired the beautifully wooded North Side with its roomy and comfortable frame houses set in yards which occupied whole blocks. Here he took up his residence, on Ontario street, where he lived among the Ogdens, the Sheldons, the McCaggs, the Kinzies, the Bryans, and many other fine old Chicago families, most of whose members he faithfully reproduced on canvas. Many of these portraits, like the homes of their originals, were destroyed forever by the great fire which also blotted out irrevocably the original beauty of that portion of Chicago, but fortunately some were saved.

Mr. Healy had hardly completed all the portraits of prominent Chicagoans before the war broke out and this opened a new field for him. During the war he made portraits of Generals Grant, Sherman and McClellan, Admiral Porter, and many other celebrities, including President Lincoln himself, and at the close of the war he painted "The Peacemakers," representing Lincoln, Grant, Sherman and Porter on board the "River Queen," discussing the possibilities of peace. This picture, which was presented to the Calumet Club of Chicago, was destroyed when the club house was burned in 1892. Soon after the war Mr. Healy returned to Paris, where he remained until 1892.

The second part of Mr. Healy's book, entitled *My Friends and Sitters*, is divided into five chapters, entitled *Thomas Couture, Crowns and Coronets, American Statesmen, French Statesmen and Men of Letters* respectively.

The first chapter is devoted to a fellow painter whom Healy met as a student in the Atelier of Gros, and who afterwards became a distinguished artist of the Orleanist regime and the Second Empire, though never a favorite of Royalty. His theory was that God divided the world into two classes; artists and all the rest, whom he contemptuously styled "les bourgeois" whether they happened to be kings or shopkeepers. Such a man could never be a courtier. A reply which he once made to Napoleon III is characteristic. He was painting a large picture of the baptism of the Prince Imperial ordered by the Emperor, and his Majesty was fond of superintending the work. Finally, one day, goaded beyond endurance, the painter turned and said: "Sire, who is to paint this picture,—your Majesty or I?" The result was that neither painted it.

Mr. Healy's first titled sitter was an Englishman, the Duke of Sussex, uncle to the Queen, and this portrait brought him many others, including Lady Agnes Buller, twin sister to the Duke of Northumberland, and Lord and Lady Waldegrave. For a time it looked as though he should settle down as a portrait painter, in

England, where he had made an excellent beginning, but his whole career was suddenly changed by the receipt of a commission from the American minister to France to paint no less a personage than King Louis Philippe. That portrait brought the artist a number of commissions from the king himself ended only by the revolution of 1848, which sent Louis Philippe to England in exile. Mr. Healy painted no more titled persons for over twenty years, when on a visit to Italy he made portraits of the Princess Oldenburg and her cousin the Princess of Roumania, (Carmen Silva), and, greatest of all, his Holiness, Pope Pius IX.

A number of Mr. Healy's portraits of *American Statesmen* were made by order of King Louis Philippe to be hung in the Versailles Gallery, but the king had fallen before the commission could be carried out and the artist was obliged to dispose of them elsewhere. They include Andrew Jackson, Henry Clay, John Quincy Adams, and Daniel Webster. It was a very difficult task to secure a sitting from President Jackson.

"Can't sit, sir,—can't sit," he answered when approached.

"But, General, the King of France, who has sent me all this way on purpose to paint you, will be greatly disappointed."

"Can't sit, sir,—not for all the kings in Christendom," was the discouraging reply.

During this period, Mr. Healy also conceived his great picture, "Webster Replying to Dayne."

The series of *French Statesmen* includes the great Marshal Soult, Duke of Dalmatia; Guizot, Louis Philippe's Minister of Foreign Affairs; Thiers, Jules Simon, and Gambetta. Mr. Healy also made a portrait of Bismarck.

Among *Men of Letters* Healy painted Audubon, Prescott, Hawthorne, and Longfellow. At the commission of Longfellow, he made his striking portrait of the Abbe Liszt.



*EUROPEAN ARCHITECTURE.

EUROPEAN ARCHITECTURE is the comprehensive title of a monthly publication of photogravure prints (7x9 inch plate) on bond paper, issued unbound in portfolio cover, ten subjects to a number. The publication is designed primarily for architects, draughtsmen and architectural students, and secondarily for all lovers of architecture. The original photographs are in all cases as good as could be had and of an